

# SACRED DANCE GUILD JOURNAL

www.sacredanceguild.org

WINTER 2005

VOLUME 47, NUMBER 2

## Margaret - Dancing with the Angels

By Jeannine Bunyan

The passing of Margaret Taylor Doane, October 17, 2004, brings closure to a remarkable century in the history of Symbolic movement. Her contribution to dance began in 1915 at age 7, portraying a fairy with wings. Her book The Art of the Rhythmic Choir written in 1950 (later renamed A Time to Dance) is a trailblazer offering extensive research which validates dance as a valuable vehicle for spiritual growth and as a worthy worship expression.

A prolific author, each of Margaret's eight books is a reflection of her own personal spiritual journey. Noting how her work changed through the years she remarked, "Earlier I did more active, elaborate things. With the arrival of my own children, I simplified my choreography so that we could enjoy dancing together." In Children Dancing Today's Challenges, she admonishes us to, "Take children seriously, and help them to dance their fears. In that way "When the wrong seems oft so strong," they will discover that "God is the ruler yet."

Her work applies to all ages and stages of life. Hymns in Action speak to people 9 to 90 showing us how creative movements while singing hymns can add vitality to experiencing total integration of body, mind, soul in our relationship to God. Her final book Soul to Sole With Seniors in 2002, addresses the aged as well as those with limited capacities of any age. Her calling was, "To encourage all people to move, no matter how limited as dancers, or physical ability."

I am honored that Margaret chose me to assist her in writing her final book. At my first introduction to her at the Sacred Dance Guild 1983 Festival at Pacific School of Religion, there was an instant bond - an instant "spiritual

experience" of being in the Presence of Holiness! Those of us privileged to work along side her, know the "feeling."

Her gift of mentoring still continues to make each of us feel "personally special!" My story of knowing Margaret is typical of so many of us with whom she shared her journey. In later years, ever retaining her sense of humor she said, "I'm ready for God to call me Home any time, but as long as I'm still here, I thought I might as well write another book." At age 93, with hearing aid, and steadied by her walker, she was still teaching Christian Aerobics at her retirement home.

Her vision of a new book dedicated to keeping Seniors "moving-in-the-Spirit," turned out to be larger than her

frail strength. At this time she called upon me to help compile the twelve chapters of spiritual authors she had invited to share their experiences in adapting their movement ministry to be appropriate for "less agile people." Here again, her authorship reflects her timely adaptation in her lifelong personal spiritual journey. In her final year, each phone call was her delight. Her voice, soft at first answering, became dynamic and robust as soon as we began discussing the success of her latest book, now in its second printing.

At age 96 (just 4 years short of a century-long Life of Love) this mightily little wisdom woman is now dancing with the other Ageless Angels. O Margaret - "Well done my good and faithful servant!"

## MARGARET TAYLOR DOANE, 1908-2004

"Margaret Taylor Doane's body of work stretches our imagination about what one person may do and what immense possibilities the incarnation invites," said Dr. Doug Adams in reflecting on the lifetime of a founding mother of the sacred dance movement whom we lost in October at age 96.

A lifetime member of Congregational and then U.C.C. churches, Margaret grew up in churches served by her father, the Rev. Dr. Albert Palmer, in California and Hawaii. She graduated from Oberlin College, Phi Beta Kappa, in 1930, and then studied at the Wigman School of Dance in Berlin where intense choreography dealt with many social justice issues which Margaret continued to emphasize in her dancing. She was married four times and raised two children, Charles and Carolyn. She danced her way through

a marvelously creative and spiritual life, led numerous dance choirs (they were called "rhythmic choirs" in early years) and authored nine books and edited three on dance in worship, especially with children.



Pacific School of Religion and Margaret's many students and friends honored her achievements with the establishment of the Margaret Taylor Doane Endowment for Dance in Worship and Education which supports

*Continued on page 3*

# President's Letter

What a wonderful time to be a member of the Sacred Dance Guild! We've had eight regional festivals, events in eight different parts of the country which have reached far more people than one International Festival can. But at the same time we are gearing up for a first-rate Festival 2005 in Connecticut, on the theme "Roots and Branches." Some of the presenters have contributed articles to this issue of the *Journal*: what stories they have to tell.

What stories we all have to tell, we who dance, and the Guild is a great place to share them and to encourage one another. What a story our new brochure tells, with two of our own on the cover!

In November I had the chance to teach a dance to Psalm 46 in the very same church in Pennsylvania in which that dance (or rather its mother or grandmother) had been created twenty-four

years before. At the time I was a beginner and quite amazed at the process of group choreography. Now I teach others. That is a mighty long branch on a sturdy root. By the time you read this I will be putting down new roots of my own in Las Cruces, New Mexico, where there is certainly sacred dance but not a strong Guild presence. I look forward to being part of new growth for the Guild in the Southwest.

We, the Guild, cover a lot of territory. It's a good thing we know how to move! And the Guild will be moving in new ways as we adapt our leadership structure - once again - to fit the needs of our far-flung membership in this changing world.

May your dancing be well-rooted and branch out in wonderful directions.

*Ellen Roberts Young*

## Guild Business: New Steps in our Corporate Dance

The Guild Executive Board has been making and proposing a number of changes which will, we hope, increase communication and productivity among all our hardworking volunteers.

First, we have an official address to which all communications can be sent:

Sacred Dance Guild  
PO Box 1046  
Laurel, MD 20725-1046

Second, we have found that we need to make the relation of Chapters to the Guild more clear and precise. While a new chapter agreement is in progress, we have already decided to divide the chapters and regions director position into two. As part of our goal to strengthen and build chapters, we will have a Director focused on chapters. The director will communicate with chapter boards and facilitate their communication with each other.

Our current C&R Director, Merle Wade, has also proposed a new structure for regions, which the Board has approved. Instead of smaller state by state regions, we will be electing seven Regional Directors who will cover the country and the globe. They will be responsible for finding local contact people to represent the Guild in areas based not on state borders but on natural lines of travel since we find that these naturally-occurring lines and metropolitan areas often cross those borders.

Under this revised structure, Chapter leaders will be part of the Chapter Director's committee and Regional Directors will be part of the Regions Director's committee so that Guild representatives will be in ongoing conversation. No more waiting for annual phone calls or Board

at Large meetings to find out what's going on. In fact, with this new structure the Board at Large and the Directors at Large will be discontinued. Email is an important factor in making long distance support possible.

New bylaws now being written will also put into place a recommendation of the Strategic Planning Governance Team to ensure continuity and reduce burn-out. Rather than being brought in at once to the Board, new people will begin as "Directors Designate" with two years to learn their tasks before they are fully in charge. They will in turn work with their successors. It will take a few years to get this plan fully in place because it involves many more people in leadership, but at a much less threatening pace of activity.

And lastly, but also important, financial review has shown that our dues have not kept up with costs of basics like postage and printing. Along with bylaws changes, the membership will be asked to approve a dues increase proposal which - over two years - raises basic membership rates from \$35 to \$50. Senior rates will rise to \$35, while we will hold student rates to \$25 per year. We know that younger members are our future. Other rates will change proportionately.

Through all our changes we hope to bring new energy and better communication into the leadership work of the Guild. Watch for a mailing about all these changes. You, the membership, have the final say in these matters. Questions may be sent to me, [EllenSDG@cs.com](mailto:EllenSDG@cs.com), or to our SDG office address above.

*Ellen Roberts Young, President*



### Executive Board

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**Policy Statement** The Sacred Dance Guild recommends and encourages its members to list their SDG affiliation when presenting workshops and performances. However, the Guild letterhead, logo and name are to be used only in connection with official Guild business and activities, as endorsed by a Chapter Board, Regional Director or Guild Executive Board. Official address: Sacred Dance Guild, P.O. Box 1046, Laurel, MD 20725-1046. Editor's Address: Toni' Intravaia, 201 Hewitt, Carbondale, IL 62901. © Sacred Dance Guild, Inc. All rights reserved. ISSN 1043-5328. Sacred Dance Guild Web Site: [www.sacreddanceguild.org](http://www.sacreddanceguild.org)

Corporate subscriptions to the JOURNAL are available for \$35. Membership to the Sacred Dance Guild is also available for the following rates: One-Year Membership (Domestic AND International, US Dollars) \$35.00; Two-Year Membership (Domestic AND International, US Dollars) \$62.00; One-Year Student and Senior (65+) Membership \$25.00; One-Year Group Membership \$82.00 and Life Membership \$1000.00. For Non-Members, the JOURNAL is \$24.00 per year. Members receive:

- Sacred Dance Guild Journal published three times a year
- Membership Directory with geographical and leadership listings printed annually
- Calendar of Events published in the Journal and online with regional, national, and international activities
- Membership in Chapter or Region with local events and activities
- Reduced fees at the International Festival held annually in different locations within the United States
- Reduced fees at Guild workshops and those of reciprocal organizations
- Reduced cost for all Guild publications
- Opportunity to be listed as a resource in the Online Resource Database
- Opportunity to create your own website to be linked to the SDG website
- Ability to sign up for email reminders for events listed on SDG Event Calendars
- Opportunity to be part of the All Members elist where sacred dance issues, concerns, and ideas are shared among members from all over the world.

Subscription and membership orders should go to Sacred Dance Guild, P.O. Box 1046, Laurel, MD 20725-1046.

**Deadlines for the JOURNAL:** August 15, November 15 and March 15. Deadlines for the Events Calendar are the same as for the Journal. Articles of 500 words or less, dance activity, Chapter/Region/membership news, letters and black and white/color photographs should be sent by deadline dates to: Sacred Dance Guild Journal, [journal@sacred-danceguild.org](mailto:journal@sacred-danceguild.org) or to Toni' Intravaia, Editor, 201 Hewitt, Carbondale, IL 62901.

## EDITORIAL

My friend, my Editor of long ago, my inspiration, truly the Mother of Sacred Dance, Margaret Taylor Doane, has gone to join in the heavenly dance of the Lord. I shall truly miss her so very much. When I begin Volume III of *And We Have Danced*, I shall dedicate it to her memory. Since I work primarily with youth, her books have been of great value to me, as well as so many of you.

As for "Journal Jewels" I am sure that should include a tribute to Margaret Taylor Doane.

Now we must look back with the wonder of the Mini-Festivals and at the same time look forward to Festival 2005 at Connecticut College. That for me will be a return for I was part of the Labanotation faculty back in the 40's. And as many of you may not know that was the time when I first directed Doris Humphrey's "Shakers".

We still do not have a Youth Director. Surely there is one of you that would like to collect the material that so many of our

young sacred dancers are doing. There are an increasing number of these dancers - so the only problem the *Sacred Dance Guild Journal* has is in the gathering or reporting of their activities.

The theme for the spring issue of the *Journal* will be *Changing Lives Through Sacred Dance*. For inspiration and to help you remember all the times that sacred dance did change lives, do read the article by Wendy Morrell in this issue.

Indexing of the *Journal* is progressing with Lucy Knopf and Mark Moloney. This may be the starting point for the Volume III of *And We Have Danced*.

Please continue to send your news, as well as dates for the Calendar of Events, to [journal@sacreddanceguild.org](mailto:journal@sacreddanceguild.org) or Toni' Intravaia, Editor, 201 Hewitt, Carbondale, Illinois 62901, and send your news from chapters and regions to P. Merle Wade, 611 Plainfield Avenue, Plainfield, NJ 07060-2118. The deadlines are August 15, November 15, and March 15.

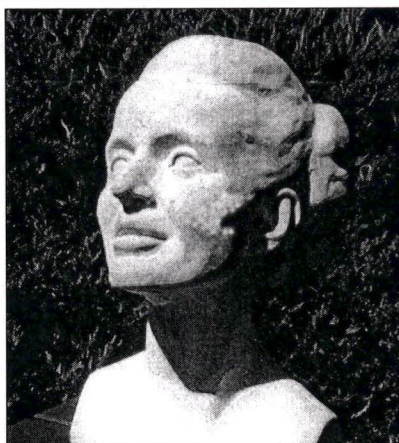
## Margaret Taylor Doane

*Continued from page 1*

semester length dance courses in January and summer week long dance workshops at PSR. Margaret often led class sessions and workshops at PSR.

At PSR there is a 1954 sculpture of Margaret by Prentice Prescott. In the 1970s this sculpture was received by PSR as a gift from Margaret Taylor Doane. PSR's Professor of Christianity and the Arts, Dr. Doug Adams noted on that occasion "How appropriate that this sculpture of Margaret is larger than life; for as the foremost pioneer in sacred dance, she has so many accomplishments in scholarly research and publication as well as in teaching, choreography, and church service!"

Here is a list of her books: *A Time to Dance: Symbolic Movement in Worship*; *Children Dancing Today's Challenges: Dances for Religious Growth*; *Look Up and Live: Dance in Prayer and Meditation*; *Dramatic Dance with Children in Worship and Education*; *The History of Symbolic Movement in Worship*; *Considerations for Starting and Stretching a Sacred Dance Choir*; *Time for Discovery and Time for Wonder* (books on dance with children 5 to 11); *Creative Movement*; *Steps toward Understanding: Hymns in Action for Everyone*; *People 9 to 90 Dancing Today*; *Soul to Sole with Seniors: Growing*



*Spiritually using Symbolic Movement* co-edited with Jeannine Bunyan.

Margaret Taylor Doane served the Sacred Dance Guild as both President and Newsletter Editor in the early years. At the end of her life, Margaret remembered the Sacred Dance Guild with a gift of \$1,000 to be used "for the promotion of Christian sacred dance." Mindful of her extensive work with and for children, the Guild's Executive Board is looking for a fruitful way to use this special gift to assist youth dance groups. Thus her work of dance leadership and instruction will carry on to the next generation.

## Letter to the Editor

I am a member of The Goddess Dancing, and we recently joined as members of The Sacred Dance Guild. I received the *Journal* and read it cover to cover and enjoyed it tremendously.

I had a comment on the piece by Mary Jane Wolbers. At the end of the article there is a section describing The Golden Rule as seen in many traditions. I follow the Goddess Path and as it is a pagan tradition we follow the Wicca Rede which is

also a form of the Golden Rule. Here it is quoted in it's entirety: Bide the Wiccan Law ye must, In perfect love and perfect trust. Eight words the Wiccan Rede fulfill: An' ye harm none, do what ye will. What ye send forth comes back to thee. So ever mind the law of three. Follow this with mind and heart, Merry ye meet and Merry ye part.

I just wanted to share that with you. Thank you.

Anita-Cristina Calcaterra

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## ROOTS AND BRANCHES

### Isadora Duncan and the Sacred Core of Modern Dance

By Jeanne Bresciani, Ph.D., Artistic Director, Isadora Duncan International Institute, Presenter, Sacred Dance Guild Festival 2005

Creativity in essence is a sacred act in nimesis of the Divine. All those who create, in some small measure, borrow from the power and the glory, the passion and the pathos of the original divine spark. Isadora Duncan, as mother, foundress and matrix of Modern Dance in the creation of a whole new genre of art, honored this basis for art in a profound source outside herself, maintaining a link to its gift of the sacred in "divine continuity" lifelong. She engendered this truth not in today's secularized notion of self as God, but in honor and service to the stories and pictures, mythologies and images that populate the spiritual and religious imagination in all people, from all places, of all times. Duncan boldly uttered the truth - "Art that is not religion is mere merchandise," and danced these findings in what she termed, the "Movement of the Soul." She discovered the dancer's center, that "secret middle place" for her art in a process akin to meditation. This alchemy of soul making that Duncan forged in the furnace of human efforts for purposes beyond "food and shelter, comfort and raiment" - came to be called The Modern Dance. To this day her part in this legacy bears a sense of awe for this feat, for having made the soul, at last, physical and visible in "a Beauty too sacred for words." In doing so, Duncan served as vital remembrance to humankind that dance was "more about being moved than moving" - to celebrate, to commemorate, to give praise, to minister and to console.

Today Duncan's art, philosophy and pedagogy thrive in the vast body of technique, choreography and expressive arts active within The Isadora Duncan International Institute, founded in 1977 by Maria-Theresa Duncan and Kay Bardsley. This organization stands rooted as a living model of eternal ideals in present time. The miracle of stillness, silence and repose - modes rediscovered in the West by Duncan as a treasury for embodiment - serve the sacred dancer and all dancers to walk, run, skip, leap, rise, fall, rest and spin in her footsteps. From the bastion of the institute's choreographic holdings, 200 strong, descending in direct lineage from Maria-Theresa Duncan and in second generation inheritance from Anna, Irma and Elizabeth Duncan via Hortense Kooluris, Julia Levien and Anita Zahn, it is the IDII's particular mission to have traversed stage, shoreline, mountain top, altar, classroom, sacred grove, temple steps and the far-reaching dimensions of our own and others' transformative potential in accord with Duncan's poetics of movement and sense of the beautiful.

At the Isadora Duncan International Institute there are four major programs that are active containers for the spread of Duncan's ideas and movement into life, the arts and education. These programs are: The Certificate Program in Isadora Duncan Studies I: The Training leading to The Certificate in Isadora Duncan Studies; The Certificate Program in Isadora Duncan Studies II:

The Dances leading to The Advanced Diploma in Performance and Choreography; The Certificate Program in Myth, Movement and Metaphor leading to Certification as a Myth and Movement Analyst; and Sacred Topographies: The Body and The Land, a program for mythic journeys, traveling to ancient and classical sites abroad that vested Duncan with the body of myth and image that provided an indelible impress in her dances and the Muses' poetical mark upon her writing.

In participation at The Sacred Dance Guild - Festival 2005, as representative of the Isadora Duncan International Institute and its Artistic Director and Director of Education, I look forward to carrying the Duncan tradition to others in a flourish of activities in studio settings and within the landscape at Connecticut College, which might be termed a sacred site for Modern Dance in America. There we will activate the Duncan work in its capacity as a "movement of the imagination" - reigniting purpose in dance and purpose in life. We will learn to recognize the unique Duncan signature by repoeticizing dance and remythologizing the art experience. We will honor Modern Dance by returning to its root system for a 'living history' perspective on its full, fructifying growth these past 100 years. And we will be ardent in repeating unto ultimate renewal the message at the sacred core of Modern Dance that "movement is life," that it is our birthright and our inheritance.

### A Journey of Bliss

By Marya Ursin, presenter at Festival 2005. Marya will give a workshop on "Myth and Mask."

When I was seven, I resolved to be a pacifist. I was in a bathtub in Berlin, Germany, my great-grandmother had just died, and I was left her serpent ring.

So, I picture her: a tiny mite in a pink tutu in the Big Ship Lollipop, full of dreams of healing people and of performing on the Met stage - an M.D. and a prima ballerina in feathers and tulle, full of grace.



Marya Ursin

This is not the precise path I was to take. Fast forward to Swarthmore College to find an exceedingly skinny, bright, dancing, premed, inwardly hidden, waiting-for-the-revolution-radical, girl-woman. The revolution did not happen, at least not as I had planned. I saw "Les Enfants de Paradis", read The Smile at the Foot of the Ladder by Henry Miller, embraced "The Clown" by Rouault, and off I went to Paris to study mime. Into the brilliant language of the body. I began to thread my fingers into my dreams. Paris embraced me, and I her.

Ah, but the path turned again. A death, a return to New York City to reconnect with Martha Graham's deeply feminine blood myths, and then, lo! with the spaciousness of Merce Cunningham. Merce changed the way I see emptiness, the way I breathe. Cunningham became central. And yoga became a deep chord underneath, supporting it all.

I danced, I ached, I laughed, I sang. With Laura Dean, I discovered spinning. I drank the ecstasy that comes from the wild quiet of dancing.

I was mugged, had a ceiling fall in on me, was raped, flipped a car, broke my back. I was brought back to a beginning again. I could still

picture myself as a Viola Farber, but I no longer reached for this with quite the same belief. Maya danced her illusions of joy and sorrow, and I wended my way through addictions, with all the angers, trembling fears, and losses that these offered. I learned to breathe.

Yoga with her healing, non-harming ways, became a constant. With a lovely writer I had a child, a glorious daughter, Ana. I could not have imagined such love.

When Ana was perhaps 8, I touched again a rising hunger. I listened, and came up with: "perform again, or go to divinity school!" Both voices had a bright charm. Many missteps brought me to my sweet partner beast, Dan. He had a theatre company, and a barn full of masks. Together, we have re-grown the Mystic Paper Beasts. We tell myths and original stories in masks which we have created and built. We only require space and time - and the story is told, just as the breath breathes us.

We beasts play in illusion, and it informs us. We take space, and it fills us. We weep and our eyes clear to laughter. We long, and we are empty. For me, this is the sacred dance.

This is the wild dance.

# DANCING BRANCHES FROM HEALTHY ROOTS

By Betty Woodydy, Louisiana Regional Director, Co-director of Alleluia Dance Ensemble, movement workshop leader since 1982

Branches grow from healthy roots. Our dance group, Alleluia Dance Ensemble, has nurtured its roots and over the years has seen new and exciting branches develop.

Roots for Alleluia Dance Ensemble began in 1988. Anne Marks and Betty Woodydy gathered a group of women interested in sacred dance. Most of the group had experienced a growth in spirituality through dance.

Root principles of our group included the belief that dance enhances the spiritual life and facilitates healing and personal growth. Another strong root belief is that all peoples regardless of dance background will benefit from dance. Through the years we have presented numerous pieces which reflect our root beliefs. Recently longer pieces have been requested, and we have begun grouping similar pieces into a longer presentation. Thus the branches of longer presentations grow from tiny twigs of dance.

For example a favorite and often requested piece uses the music "Come to the Water" by John Foley. This piece has been expanded by recording the song several times and lengthening our dance movements. We also added "Deep Waters" by Trisha Watts as a prelude.

After our opening dance the members of the congregation are invited to approach the table and select a vessel filled with water. Numerous small vessels such as cups, bud vases, shells, small pitchers and bowls are arranged on the altar. Participants have been instructed to pour the water from their container into the large brass bowl in the center. These very simple unrehearsed gestures allow participants to move in prayerful grace.

A conference on Austin Farrer, a noted Anglican theologian, provided an invitation to combine other short dances and create a new branch in our repertoire. The theme of birth, life, death, and resurrection was developed by using the songs "Morning Has Broken," "Servant Song," "Holy Darkness," "We Will Rise Again," and "Lord of the Dance."

A narrative was written which described the seasons of life and included the songs relating to that season. Dancers moved to the spoken word as well as the music. White scarves, multi colored scarves, and black net were used in different seasons. This piece concluded with an invitation for congregational movement to "Lord of the Dance" and "Deep Peace."

Our branches continue to reflect our roots as they grow and develop. All are invited to join the dance as a means of spiritual growth and refreshment. Dancing branches grow to new heights.



Photo by Anthony Daisy

Alleluia Dance Ensemble presents "Come to the Water" with dancers Anne Marks and Betty Woodydy

## Roots and Branches

By C. Noelle Partusch

I have danced since the age of seven. Like many young girls, I started with ballet and worked hard to become one of the beautiful ballerinas I saw in books and on tv. The older I got the more classes I took until eventually, as a teenager, dance filled my life. That was exactly what I wanted. I went on to study dance in college; dance professionally for a time, and even returned to school for a masters degree in the art form that I could not be without.

An equally powerful influence in my life from early childhood was my faith. I grew up in a household where the love of and service for God was most important. Each Sunday was spent in church with very few exceptions and the lessons learned there were carried through each day and each week so that we could live as God would have us live.

Not until I was older did the thought of combining my dance and my faith occur to me. I was living in suburban Chicago and the pastors of my church asked if I could do something with dance for Palm Sunday. They had the script that was to be read if I could provide the movement to go with it. I agreed to try and after many rehearsals, my first attempt at Liturgical dance became a forty-minute solo! The congregation, although visibly and audibly hesitant at first, really liked it. And I had found a new way to express my faith and also use my many, many years of dance training.

I put down roots in Anchorage, Alaska and began to introduce my style of Liturgical dance to the congregation that I had joined. I taught ballet at a local dance studio and several of my students were also members of my congregation. To my amazement, they wanted

to dance with me! We began dancing in church quite often, involving many people of all ages. I welcomed anyone wishing to participate and we danced for all sorts of occasions. The Liturgical dance became such a worthwhile part of worship for the parishioners that people would always ask me when the next one would take place. They loved to feel the movement from their pews.

Just as many plants are uprooted and repotted elsewhere, I took a new job that moved me to the other end of the United States. My church family of eleven years was greatly saddened at my departure and also at the thought of losing the dance to which they had become accustomed as a part of their worship. But I knew it would not be lost. To this day I receive notes and letters from members of that church telling me about my students who are growing in the dance and in their faith and are carrying on what I started. My one-time little branches are starting to sink roots of their own! And I have found a new place to plant roots and begin the process of creating yet another set of branches. The two things I know best are my dancing and my Lord; and the combination of the two continues to be rewarding and exhilarating for me and others.

C. Noelle Partusch is an Assistant Professor in the Dance Department at Mercyhurst College in Erie, Pennsylvania. Along with teaching ballet, pointe, Kinesiology, and soon Labanotation, she is also the faculty advisor for the Liturgical Dance Ensemble that performs at on-campus functions and at venues around the Erie community throughout the year.

# DANCE THEN WHEREVER YOU MAY BE

By Reverend Robert F. VerEecke, S.J.

Dance then wherever you may be, I am the Lord of the Dance said he. And I'll lead you all wherever you may be, and I'll lead you all in the Dance says he.

Every summer for the past six years, I have offered a two-week study program in Sacred and Liturgical Dance at Boston College's Institute for Religious Education and Pastoral Ministry. I have had students from all over the world, including Jesuits from Columbia, Haiti, Ireland and Jamaica. All have been interested in exploring the depth of spiritual expression that the body is capable of using movement and dance. One of the side effects of asking people to explore and express their spiritual journeys through a non-verbal language is the creation of a community of people who learn to trust each other and share their vulnerability. Many who never imagined they could be free enough to use their bodies to express the interior movement of their souls find a new language that is powerful and poignant. I am always amazed at how this group of people of faith with varying levels of comfort and expertise in dance and movement come together as the "body of Christ".

This past summer, however, the experience was more powerful than ever before. Six members of the L'Arche Daybreak community came in from Richmond Hill, Ontario, to participate in the two-week summer dance program. All are members of "Spirit Movers", a dance company that is an integral part of this L'Arche community. I had encountered the work of "Spirit Movers" in Toronto at Regis

College and at the World Youth Day where their dance company and mine, the Boston Liturgical Dance Ensemble, were dancing for liturgies where Pope John Paul II was presiding. Since many members of L'Arche travel in wheelchairs and move with the help of their assistants, I was wondering how we would approach the integration of a wide variety of movement expressions, including those whose movement range was limited physically but expanded significantly with the use of the wheelchairs.

Any apprehension I had about how we would find a common language of movement expression soon disappeared as I witnessed the loving interaction between Mike and his assistant Steve and Rebecca and her dance partner Anna. In addition to the forward, backward and turning movement of the wheel chairs, these two couples partnered beautifully as their bodies would create shape and form together. Neither Mike nor Rebecca are able to communicate with verbal language but they speak volumes with their facial expressions and their limited physical movement range. Over and over again I was humbled to see the ways in which the slightest movement and gesture could express the depth of the emotion living in the depths of these individuals.

Since the Psalms are the most powerfully "embodied" prayers in the Scriptures, we would work with their texts and musical settings, finding gestures and movements that would bring them to life. In

one exercise on psalm 42 each person would find words in the psalms that they chose to use to express in movement. The words from the psalm that Steve and Mike chose were "my rock", "my body", "my God". For this psalm prayer Steve, removing Mike from his chair, cradled him in a way that spoke powerfully of the way in which God is incarnate in the lives of each person. These two bodies, one dependent on the other for movement from place to place, the other dependent on the one for strength and grace, reminded those of us who witnessed their simple prayer of how vulnerable each of us is and how we need the support and strength of the other in our journeys toward God.

Another moment that was remarkably powerful and touching happened in our "God improvisations". In this exercise I ask the participants to think about some dimension of their personal spiritual journey and express it through movement alone. Rebecca and her mother, Susan, shared their moment together. In this God improvisation, Susan would alternate between shrouding her daughter Rebecca, in a gesture at once protecting and hiding her from the "outside" world that could misunderstand and judge her by what these others "saw", judging from an outward appearance. Each shrouding moved Rebecca farther from us as Susan would move her in her wheelchair, creating more and more distance and coming to a "safer" place. Then in a moment of Revelation, the shrouding ended, the movement away changed its course. Susan by the grace of God had come to understand that Rebecca was meant to be "light" for the world. Rebecca was a gift not only to Susan and her family but to anyone who was willing to share her smile and join in her dance. (Rebecca is also an award winning artist who uses lasers for her paintings.)

One of the dances that we used as an opening for a weekday Eucharist, is the original "Shaker Hymn" that many know as the Lord of the dance. In this hymn, we are reminded, "When true simplicity is gained to bow and to bend we will not be ashamed. To turn, turn will be our delight, till in turning, turning we come round right."

During those two weeks with Rebecca and Mike, with all our turning and bowing and bending, I was reminded of what extraordinary gifts people have and are. It is often from those from whom we expect so little, that we receive so much! Rebecca and Mike with their caring assistants reminded me that we are all invited to follow the lead of the one who is the "Lord of the Dance".

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## Dance Fusion as Choreographic Inspiration for Sacred Dance

By Mary Jane Wolbers

Dance as religious expression is universal, predating other art forms, the development of verbal language, and recorded history. "Dance fusion" integrates similar elements from the world's peoples; it is an amalgamation, if you will, of cultures. It has the potential for promoting global understanding, tolerance, and peace.

Ritual dances of Africa, Asia, and Native America are well-known sources of inspiration for spiritual dance works. Hebrew worship has always embraced dance, and is enriched by ethnic dances of the diaspora wherever Jewish people have sought refuge. Examples of dance fusion in Western sacred dance leap to mind:

- Elements of American Sign Language in sacred dance as pioneered by Dr. Peter Wisher at Gallaudet University.
- Incorporation of East Indian Mudras into contemporary worship through dance as promoted by Matteo.
- Combining Native American ritual and Shaker dance by the West Coast Salish Indians in their services.
- Blending of traditional Irish dance and sacred dance as exemplified by Coleen Griffith (her article, "The Human Body in Worship" was published by the American Guild of Organists in The American Organist).

In dance fusion the challenge is to maintain the integrity of ethnic forms without compromising these sources or the basic need for Spiritual Expression of faith. The responsibility is not to be taken lightly or by inexperienced choreographers. Accomplished, it is a powerful force of communication and sanctity.

# Why I Am Not a Dancer

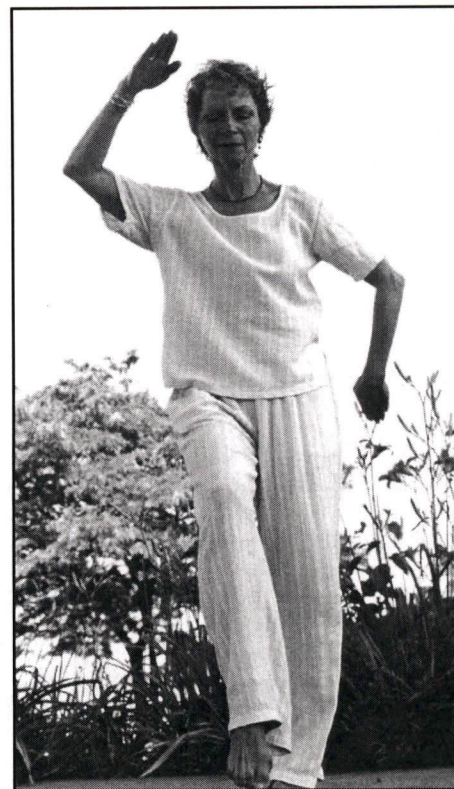
By Judith Rose, Major Presenter, Festival 2005

Very often I am asked why I place my work under the rubric of Movement rather than Dance. Let me respond to this by journeying back to a very early memory. I was barely seven. As the daughter of immigrants who arrived to these shores blown by the scorn and fury of the time, I was raised with very little in the material stronghold. Toys and games were created from what was at hand, and culture seeped in only through the magic of the radio and the book. So it was especially fantastic when my father came home one day with two tickets, one for me and one for him, to see the fabled dancer Maria Tallchief in The Firebird ballet. I remember nothing about the intricate footwork or the imaginative choreographic design. Here was the most famous dancer of the time and somehow I was not watching her feet. I was riveted instead by something fuller, something deeper, something more magnetic than her technical prowess. Before me was a dancer whose eyes expressed as clearly as her toes; whose body and spirit were in a state of at-one-ment. At some point during this pivotal performance, a mystical transfer occurred, and suddenly, I too, sitting in the hard seat of the Brooklyn Academy of Music, experienced and lived the vital movement of the dance. Years later, I understood that it was this mysterious and wondrous peak moment that served as the initial catalyst for a life-long devotion to offering others the kind of movement

experiences that awaken the essential Life Force within. I became keenly aware, for the first time, of the powerful potential of movement as an instrument for healing, renewal, and transformation.

My vision as movement artist and educator now runs with the days when we danced with the earth. We dipped our pails into wells of crystal water, pulled on heavy ropes to retrieve them, and shouldered buckets home in a delicate balance. We winnowed, weeded, and watered the soil. We planted and plucked, cut and gathered, and brought the harvest home. We spun the hair of sheep or flax or cotton, then stretched our arms in weaving and reached for bright-hued threads. We braided our hair and braided our bread and braided the tassels of our dance drums. These kinesthetic motifs were organic to a life that once placed an ear close to the ground and lifted eyes upward to read the sign and signals of nature. The movement patterns I create and teach derive from this sacred place. They guide us back towards intimate connection with our life as creatures of the earth and satisfy the body's longing for movement that is pure, joyous, and essential.

My own philosophical and holistic understandings and observations of movement resulted in the birth of the Vital Movement™ program more than 20 years ago. As a practitioner in private practice, I offer individuals of all ages the opportunity



Judith Rose

to uncover and discover the powerful therapeutic effects of this work. As a mentor, I guide the next generation of practitioners to learn the foundations of the practice and distill it through their own unique filters. As a workshop leader, I encourage communities to enter the dynamic ritual of Vital Movement™ and travel a journey with others into essence.

However, I continue to dip my pail into a variety of streams. In 1999, after an intense and long period of study, I became a certified practitioner of *Otiyot Hayyot*, translated literally from the Hebrew as *Living Letters*. *Otiyot Hayyot*, as founded by Dr. Yehudit Goldfarb, brings together the world of sacred dance, the ancient principles of Eastern movement arts, and the rich mystical understandings of the Kabbala. In this unique and exotic discipline, each letter of the Hebrew alphabet is assigned a distinct kinesthetic form. Once the disciple masters the individual forms, a favorite verse or phrase is carefully selected from sacred text and the work of choreographic weaving begins. The individual letters now become spun into a graceful, deliberate, and lyrical Body Chant.

As we prepare to plant roots and stretch branches together this summer, I hope many of you will get to experience and explore the dynamic beauty of these practices with me. In moving together as a conscious community, we will put forth the intention of opening the channels of blessing for ourselves, our beloveds, our congregations, and our world.

## Dance in India, the "Fourth Veda"

By D.R.K. Viswakarma as told to Connie Tyler

*We have two members in India, both of whom have found us on the internet and contacted me by email. In the last Journal we had an article from Rahul Archarya, who practices Odissi dance. He and Viswakarma, who is our other member, live in different states and did not know each other before contacting us. I gave them each the other's email address and they have been in contact with each since then.*

*D.R.K. Viswakarma is the director of the Andhra Pradesh Folk-Tribal Cultural Association. The AP Folk-Tribal Cultural Association is a group of professional artists who, sponsored by the Indian government, have performed several programs through out India. They perform both traditional folk dances of their native state of Andhra Pradesh and the more formal classical dances in the Kuchipudi and Bharathanatyam Style. They also conduct free dance classes for school and college students in Andhra Pradesh. Their website, [www.apftca.com](http://www.apftca.com), has a lot of quite interesting information about some of the dances they perform.*

*I asked Viswakarma to write us some thoughts about dance in India. He wrote:*

*All living beings express their feelings by the movement of their hands, legs, and especially their face, which is believed to give birth to dance and music. Thus, we can now say that every individual, right from his birth, dances and responds to music.*

*According to Indian culture, perfection... in dance, music, and painting is possible only with the blessings of God, and dance is considered the Fourth Veda. [The Vedas are Hindu scriptures that tell many of the stories of the Gods.] According to Hindu religion, many deities are found to be interested in dance. Lord Shiva along with his wife Parvathi are believed to be the founders of dance ... Hindu deities like Lord Shiva, Lord Krishna, Lord Anjaneya, and Lord Ganesha are believed to be great dancers and many of the dances performed today include the epic stories of these deities and have been performed since before the common era.*

*Though different types of dances are different in their language, way of expression, steps and beats, their meaning is one. They always promote health and eternal bliss and they are all dear to God.*

# The International Association for Creative Dance Its History and Purpose

By Doug Victor

*Note: IACD is the newest affiliate with the Sacred Dance Guild. Perhaps you recall Doug's creative dance offering at the SDG Festival 2002 entitled Experiencing the Creative Pause. A founder of IACD and its current Treasurer, Doug will be teaching Moving From Your Core at the upcoming SDG Festival at Connecticut College. He is also an SDG member.*

"In its purest and most basic form, dance is art, the art of body movement." ...Barbara Mettler

The International Association for Creative Dance is a nonprofit membership organization based on the approach to body movement as an art activity developed by Barbara Mettler, pioneer in the field of creative dance. A student of Mary Wigman in the Weimar Republic of Germany in the early 1930's, Mettler returned to the United States when Hitler became chancellor. Her commitment to the study of dance as a basic form of human expression birthed the exquisite body of work she ultimately called *creative dance*. In doing so, Mettler stayed close and true to both the fundamental principles and the spirit of the *Revolution Against the Proscenium Arch*, a movement in dance in which Wigman and her teacher Rudolf von Laban were central figures and whose goal, in part, was to return dance to its natural roots.

The Mettler-based creative dance is a clearly developed, natural approach to the art of body movement unfettered by the constraints of codified dance form. Creative dance provides the fundamentals for anyone interested in experiencing the joy and power movement expression whose source and inspiration lie within each and everyone one of us. It serves to deepen capacity for freedom of expression, kinesthetic awareness and craftsmanship, all key components in the development of a creative dancer. It is a language whose vocabulary is the interplay of the elements of creative dance, force, time and space with the dance expression realized through individual, small and large group improvisation. The study and practice of creative dance supports the primary human need for individual and collective movement expression shared by all.

The simplicity and power of Mettler's work has directly contributed to the fields of dance, recreation, therapy and education. The combined accessibility of the language that she brought forward in her work along with the crystal clarity of her teaching progressions have inspired, influenced and transformed the lives of many. Her bold claim that everyone was naturally talented was revolutionary at the time in the United States. Talent, indeed, was not for the selected few in creative dance but for everyone.

Mettler's work succeeded in transforming and changing many lives, but also served to influence the landscape of dance in the United States itself. She was a champion of improvisa-

tion and in particular large group dance improvisation before the United States really knew what either was. Mettler influenced many who began to experiment with more open forms of creating dances and thus improvisation gained more legitimacy in dance. The underlying philosophical and pedagogical ramifications of her work reveal themselves as deeply felt and known principles that exert themselves with continuing relevance to dance and to life itself.

As Mettler became older (she died in 2002 at the age of 95), a group of her long-time students from all over the country gathered in her Frank Lloyd Wright Associate design studio in Tucson, Arizona to dance and to explore finding a way to continue to dance together. From that meeting, the Creative Dance Congress and the *Newsletter for the People in the Field of Creative Dance* were envisioned. From that envisioning the International Association for Creative Dance was ultimately founded. IACD gained official 501(c) 3 tax exempt status in 1996.

IACD's mission is to promote the development of creative dance founded upon the free approach to the art of body movement pioneered by Barbara Mettler. The goals of IACD are to provide a means to network and information share with all interested in Mettler-based creative dance and to organize and produce opportunities for study, teaching, and performance.

IACD's twice yearly newsletter, the *Newsletter for the People in the Field of Creative Dance*, serves as the main vehicle for networking and information-sharing through the article publication, member news and calendar of events. There is also an established e-group for members. The Creative Dance Congress is IACD's yearly week-long event which provides an immersion study in the art of body movement embracing a full Mettler-based approach. The next Congress (2005) will take place at Kalani Oceanside Retreat on the Big Island of Hawai'i. Sites of past Congresses are Hampshire College (now the repository for the Mettler archives), the Tucson Creative Dance Center (the studio Mettler built in the early 1960's which was specifically for creative dance), and Southwestern Texas State University.

IACD has grown much in its few years of existence. It has published 22 issues of its newsletter, produced nine Creative Dance Congresses, has increased its initial membership by 1000%, and enjoys professional Affiliate memberships with the Sacred Dance Guild, the National Dance Education Organization (NDEO), and the Foundation for Community Dance located in England.

We, at IACD, are very pleased that many SDG members are also IACD members. For more Mettler-based creative dance information, visit IACD's website at [www.dancecreative.org](http://www.dancecreative.org). It now links directly to SDG's, the Mettler website, and others.

## SHARE THE SACRED DANCE GUILD

If belonging to the Sacred Dance Guild has provided soul food for you AND you know that sacred dance has been an inspiration to others ... then you'll be excited to see our new Brochure inserted in this issue. It's the perfect way to share the news! By distributing the brochure you can help people know that there is an organization supporting dance as a sacred art and you will provide others an opportunity to join us if they choose to do so! It's easy to get additional copies to distribute by contacting SDG's administrative office at 301-725-1027 or [info@sacred-danceguild.org](mailto:info@sacred-danceguild.org) or from your Chapter or Regional rep.

We're delighted to share this new Sacred Dance Guild brochure. You'll note some changes on this newest version of our brochure. First the front cover! Our own Chapters and Regions Director, Merle Wade, and Director at Large, Tamara Mingo, grace the cover. This photo was taken at Festival 2002 in New Hampshire and we believe it is a visual representation of our vision: The Sacred Dance Guild embraces and serves all people through sacred movement and dance.

In addition to the new cover, there are minor text changes, the application and address information has been updated to include our new administrative address and we've added some new photos. Many thanks to those of you who sent us photos - keep sending them! We will add them to our Web Site and keep them for future public relations and other material! (Note: If you are sending photos by e-mail, they must be a minimum of 300 x 300 resolution for good reproduction.)

Remember, the Sacred Dance Guild Brochure is a Give Away product - why not share it with someone else today! There are always more copies available - just send in a request to one of those listed above and they will be on their way to you!

Enjoy and continue to share the dance...

Wendy Morrell  
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Sacred Dance Guild  
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# "Let's Dance!" Mid-Atlantic Sacred Dance Festival

By Judy Buchino, Potomac Chapter

Our Mini-Festival: "Let's Dance!" Mid-Atlantic Sacred Dance Festival was held July 16-18, 2004 at the Episcopal High School in Alexandria, Virginia. This event was cosponsored by the Potomac Chapter and the Constitution Chapter. The SDG Executive Board arrived on Thursday and, after registration and an evening Supper in the spacious Seminary Dining Room, held their meeting on Thursday evening. The SDG Executive Board members were up bright and early Friday for the continuation of the SDG Executive Board meeting. Regular participants arrived in the afternoon, and the festival officially began with supper. Cyndy Taylor led us for the Festival Opening with "Let's Dance! Opening Celebration with Joyful Dancing!" We gathered into groups based on our birthdays, and each group worked on four selections of music, putting movement to the rhythms.

Saturday morning warmup offered a choice of movement including: Modern Technique: the Body at Ease and in Motion with Daniel Burkholder; NIA (Neuromuscular-Integrative-Action) technique with Lisa Howard; HIP-HOP with Spirit (part of the Youth Track) with Lenise Spracher; and Walking Meditation, a self-directed quiet walk on the lovely Episcopal High School campus. The two hour morning workshop had several options. "Crafting Good Dances" was taught by Phyllis Stonebrook. Choreography to Go I included "Jewish Dances" with Latifa Berry Kropf, "Worship, Honor and Love" (Shekinah Glory Ministry) with Mae Moore, and "Going in Circles" with Dana Schlegel. "Like Feathers on the Breath of God" was presented with Wendy Morrell. "Moves & Dances That Let You Shout with Praise" (Youth Track) was led by Sharon Werth, Erika Thimey Dance & Theater Company.

After the SDG Annual Membership Meeting, the afternoon concurrent workshops continued: The "Art of Interplay" with Jennifer Rudick Zunikoff, Choreography to Go II included "Psalms" with Ellen Roberts Young, "Lead Kindly Light" with Karen Josephson, and "Put Your Hand in the Hand of the Man Who Stilled the Waters" (Englebert Humperdinck) with the Sacred Dance Ensemble of Fredricksburg. Angela Tatum Fairfax worked with the Youth Track in presenting "Dancing with Banners and Streamers." Sharon Werth worked with the Youth Track on a multi-generational piece for the closing ceremony, "We Are."

Late afternoon sessions offered Talkshops, including "Hair, Makeup & Costuming" by Dee Piquette from StarStyled, a Festival Sponsor; "Banners and Streamers" by Angela Tatum Fairfax; and "Tales of a Suburban Mystic", an audiotape by Cynthia Winton-Henry on the struggle to dance her faith.

Following supper, we were treated to an Interfaith Sacred Dance Concert in the Chapel. The mission was to share to the larger community the many facets of sacred dance. The con-

cert sponsor was InterFaith Conference of Metropolitan Washington (IFC), founded in 1978 and was the first staffed organization in the world to bring together the Islamic, Jewish, Protestant and Roman Catholic faith communities for the purposes of dialogue and social action. The Baha'I, Hindu, Jain, Latter-day Saints, Sikh and Zoroastrian traditions have since joined IFC.

The Constitution Chapter celebrated the new SDG President, Ellen Roberts Young, who hails from their chapter, with an evening reception. Festival participants joined to share in the joyful event and congratulate the new president.

The closing celebration was a worship service held in the Chapel. It was a presentation of the multi-generational piece, "We Are." All participants in the Festival provided the chorus

to "Wade in the Water" and movement with multi-shades of blue scarves.

The Festival drew participants from all corners of the US and Canada, including members from California and Florida. We drew a number of children to our special children's track. We had 90 people who attended the workshops and festival events.

Comments from Constitution chapter, Kat Pettycrew: "While catching my breath near the registration desk on Saturday, I couldn't believe how much the noise and chatter sounded like a National Festival."

And from our Potomac chapter president, Peggy Hoffman: "It was a pleasure working with a dynamic group of dancers who toiled long and hard to bring together a wonderful weekend."

## What a Season!

By Karen Josephson, Program Chair

Regional mini festivals started out as an experiment, and ended as a great idea to be repeated. The results from the first venture in Louisiana, "Moving Closer to God-Sacred Dance as Prayer," were eagerly awaited, and the enthusiasm radiating from co-chair Betty Woody's voice as she recounted the March weekend affirmed the experiment. She and co-chair Anne Marks set the bar high for the remaining festivals. Joanne Flanigan and Deborah Mauldin co-chaired the April Alabama festival "Renew, Rejoice, Rebirth." Concert attendees were drenched by a tremendous rainstorm, but not daunted, and their perseverance was rewarded by an excellent evening. President-elect Ellen Young returned from the Lakeshore "Dancing the Light" festival in June with nothing but accolades for Chair Deena Sherman and her committee for an exquisite weekend.

Sue Johnson, who chaired the July Mid-Atlantic festival "Let's Dance," was further burdened by having to make preparations for the Annual Meeting during the festival. High praise rewarded all of her and her committee's efforts. Dancing in the beautiful July Colorado mountains filled those who attended the Rocky Mountain "Rejoice and Renew" event chaired by Regina Bowman and Judy Rutledge. Connie Tyler chaired the October

Northern California "Many Faiths... Many Forms... Dancing the Sacred Together." This superb festival highlighted the diversity of faiths and forms found in the San Francisco Bay area. Rounding out the experiments was "Awakening Joy!" chaired by Sylvia Bryant in Northern New Jersey. A joyful, dancing worship service on Sunday morning ended this first-rate November festival, and the entire season of regional mini festivals with a grand Hallelujah! Huge thanks to all who contributed to this experimental year.

Success can be measured in many ways, but one very important plus to these festivals is that they attracted more than four times the number of people who come, on average, to a large festival. People, who for reasons of time or money cannot commit to travel or an entire week, were able to experience a taste of the wider Guild, and the fullness of coming together to dance the sacred. Many new members were attracted, and regional dance artists of all faiths were discovered. So much excitement was generated that SDG is planning to do them again in two years. Start to plan now if you'd like to chair one. Plenty of help is available, including a "how to" manual. Stay tuned for a regional festival coming to your neighborhood in '06.

This photo is from the Lakeshore Chapter's "Dancing the Light" Mini-Festival. Please see page 15 for more information about it. An article about Northern California's Mini-Festival is on page 13.



# SDG FESTIVAL 2005 - Dancing Our Roots...Stretching New Branches

Thursday, July 21 to Tuesday, July 26, 2005 at Connecticut College, New London, Connecticut

Dear Sacred Dancers,

Welcome to this issue of the *Journal* where you will find much that is exciting about the Sacred Dance Guild Festival 2005-**Dancing Our Roots...Stretching New Branches!** It will take place at Connecticut College, New London, Connecticut which is located between New York City and Boston. It is a beautiful site overlooking Long Island Sound and has a 750 acre arboretum with landscaped grounds and natural areas. As many of you may know, Connecticut College was the host of the **American Dance Festival** from 1946-1976, with the pioneers of American Modern Dance teaching, creating, and performing there. Martha Graham, Paul Taylor, Jose Limon, Twyla Tharp were among those involved. Connecticut College continues its strong association with dance and offers a major in Dance and Choreography. There is a building with four spacious dance studios where we will dance!

We will be with sacred dancers from all over the world. Our team has chosen faculty from diverse backgrounds and specialties. There is truly something for everyone! Each faculty member is comfortable teaching classes that include beginning dancers as well as those with more experience, and will appeal to those of all ages.

Let me describe some aspects of this Festival. Thursday, July 21 will be our opening day with registration all day. We will have a Faculty and Team Reception. After dinner we will have our **Opening Ritual** followed by Sacred Circle Dancing. Friday we will have our **Sampler Day**. This is the day that everyone gets a chance to sample each class from our five main faculty presenters. This will enable each person to then decide which class to choose for their main concentration. Friday will also be the day that we get to learn about and experience more about our roots. Pioneers of our modern dance heritage will be present as part of a panel discussion and also to lead us in workshops. A silent auction to benefit the scholarship fund and swing dancing in the evening will round out this full day.

Another special part of each festival is what we call **Sharing**. This is the time that is set aside in order for participants to share their own dances. There will be times for this throughout the festival. Please bring a dance to share! We will also have a boutique set up. Suggestions for special items, books, music recommended for sale should be sent to me ahead of time.

Saturday will be our Youth Emphasis Day. There will be special classes for youth and those who work with youth. The interests for youth will also include a panel discussion and time for sharing dances.

Sunday evening is set aside for the Faculty Sacred Dance Concert. This will be a professional offering with members of the surrounding communities invited to attend. Also, on the weekend, we have set aside time for three religious worship services. The daily services are all interfaith. There will be a Jewish Service on Saturday and on Sunday, Catholic Mass and Protestant Service will be held.

Monday evening we will gather for a hearty New England Clam/Lobster Bake. The wonderful seafood will be enhanced by folks from Mystic Seaport singing sea shanties. Our Annual Meeting will be part of this celebratory evening also.

Tuesday is our final day with classes in the morning and our Closing Ritual uniting us and preparing us for our farewell.

We have planned an exciting and comprehensive festival! Our faculty encompasses

a wide scope of dance and the sacred. Please peruse the descriptions of our faculty's talents in this Journal. This gathering will be a wonderful opportunity for us to come together from different parts of the world to learn, to create, to celebrate! Connecticut College is a beautiful college steeped in dance. It is also a good location from which to expand your stay. You may choose to travel further north in New England or south to New York City or Washington DC. The college is located five minutes from the Amtrak railroad station. Come dance with us! You'll be renewed, nourished, and able to take this shared experience back into our complex world. **WE NEED THE SACRED! WE NEED TO DANCE! WE NEED EACH OTHER!** Come and be a part of this celebration!

Peggy Arthur

Sacred Dance Guild Festival 2005-Coordinator

## SCHOLARSHIPS AVAILABLE TO FESTIVAL 2005

The Sacred Dance Guild is blessed with members, past and present, who gave of themselves: their time, possessions and financial resources to make a festival scholarship fund possible. We know how wonderful the festival is. We want as many people as possible to be there to celebrate dance and life.

Over \$3000 in scholarship money is available for Festival 2005 to SDG members. Please don't let the cost of festival deter you from coming. Apply now. The deadline is February 1. (Maximum scholarship is \$325.00.) Your scholarship will be sent to the festival registrar. Your festival registration form needs to be postmarked by March 1.

To apply answer these questions: (Keep to one page please.)

Name, address, phone (best time to call) and email

Why do you want to attend Festival 2005?

Tell us about your participation in SDG.

How will you share the festival when you get home?

List two references we can contact with name, address, phone and email.

Mail your application (along with a self addressed stamped envelope) to:

Ruby Wiles

2407 Eastchester Road

Bronx, NY 10469

718-405-5545

## REGISTRATION INFORMATION

Registration will begin in January 2005. Look for a more complete brochure and registration form in your mail after the first of the year. Registration will also be on line.

All accommodations are at Connecticut College. There are single and double rooms. Tuition, room and board for SDG members if received:

- **Before March 1st** is \$675 for a single and \$625 for a double
- **Before May 1st** \$725 for a single and \$675 for a double
- **Before June 1st** \$775 for a single and \$725 for a double
- **After June 1st** \$ 825 for a single and \$775 for a double

All rooms and buildings are handicap-accessible and have air conditioning. This covers all meals beginning with dinner Thursday, July 21 and ending with lunch on Tuesday, July 26. It includes all the special celebrations, the Faculty Concert, and all the dance classes. Full refunds are available until **April 1, 2005**. After that date a \$50 fee will be charged for cancellation. After **June 21, 2005**, there will be no refunds (note your tuition, room, and board are transferable). Non SDG members should add \$50, which will include their membership in the Guild.

Commuter and daily rates are also available. For information on extended stays and special rates for families, contact Peggy Arthur. If you have any questions regarding the Festival please contact Peggy Arthur at 203-483-1201. Email [sdgpeg@sbcglobal.net](mailto:sdgpeg@sbcglobal.net) or write 10 Elinor Place, Branford, CT 06405. See [www.conncoll.edu](http://www.conncoll.edu) for information on Connecticut College. For SDG updates, see [www.sacreddanceguild.org](http://www.sacreddanceguild.org). Scholarships are available.

# FESTIVAL 2005 FACULTY

## Daily Focused Classes:

(All classes are for new or experienced dancers.)

### Isadora Duncan and the Sacral Core of Modern Dance with Jeanne Bresciani

Isadora Duncan believed that all who create borrow from the power and the glory, the passion and the pathos of the original Divine spark. Her legacy to this day bears the sense of awe at "a Beauty too sacred for words," remembering- it is more about being moved than moving- in dances that celebrate, commemorate, give praise, minister and console. Participants in this class will walk, run, skip, leap, rise, fall and spin in the footsteps of Isadora. The modes and metiers to arrive at dances of pure spirit, dances of deepening soul, dances of passionate heart and dances of courage's fierce fire will be explored.

As Artistic and Education Director for the Isadora Duncan International Institute Jeanne is a solo performer, teacher, lecturer, reconstructionist, choreographer and creator of festivals, specializing in the dance of Isadora Duncan. Her recent appearances include The Duncan Center in Athens, The National Dance Theater in Budapest, The New Parthenon in Tokyo and the British Museum in London. In New York City she directs Isadora Duncan programs at New York University, The Harkness Dance Center as well as for two professional companies: Isadora Duncan International Institute and Isadora for Children.

### Afro-Latin Movement Towards the Creative Spirit with Alesh DuCarmo

In this high spirited series for dancers of all levels, participants will be guided through warm-up, fundamental techniques, improvisational exercises and theatre-dance games focusing on the unifying theme. Emphasis is on exploring and expanding creativity, expression and confidence with Latin and African movement fostering greater multicultural appreciation.

Alesh, a native of Brazil, is a performance artist, singer and arts educator whose career includes performances, intercultural research and development of arts education programs. He has appeared in his own work and been guest artist in Brazil and at numerous colleges and universities throughout the U.S. He is on faculty at the New School University in NYC, and is a consultant for LEAP- Learning Through an Expanded Arts Program.

### Liturgical Dance: The Word Made Flesh with Mary Christine O'Connor-Thomsen

The structure of the Ancient Liturgy of Hours-Daily Devotion- is used to: deepen our experience of sacred dance as prayer; provide material suitable for replication with home communities and to renew, challenge and in-



Mary Christine O'Connor-Thomsen

spire us in dancing our faith. Included are scripture, prayer, personal reflection and dance born out of structured improvisational and choreographed sequences including folk, modern and classical movements.

On the west coast Mary worked with Norman Lear and co-founded the Consort Dance Theatre. In New York City she was, for thirteen years, Pastoral Associate of St. Ignatius Loyola Church where she developed a dance choir ministry with the Park Avenue Christian Church. She is a Cantor, storyteller and has developed a Prayer and Retreat Ministry. Currently she is working with her own consulting company Imagination 'N Motion/Sacred Arts Ministries.

### Otiyot Hayyot: Living Letters of Light with Judith Rose

Sacred dance and the mystical understandings of the Kabbalists about the Hebrew alphabet are brought together in this class. Each day there will be an exploration of a selected spiritual passage utilizing the dynamic beauty of Otiyot Hayyot, Sacred Hebrew Movement practice. Students will learn how to embody the focus letters of an ancient text and weave them choreographically into graceful, deliberate body chant.

Judith is the founder of the Vital Movement™ program, an experienced educator, published author, poet and performing artist. Her extensive background includes training in Yoga, T'ai Chi, Modern, Afro-Caribbean dance, Ballet and Alexander Technique. She is a certified practitioner of Otiyot Hayyot, a meditative form of body-chant based on the shape of the letters of the Hebrew alphabet. She currently offers mentorship and training to new movement educators and continues to teach, consult, choreograph and provide therapeutic experiences in movement and meditation.

### Chinese Cultural Dance Harmonizing with Spiritual Meaning in Nature with Chen-Yu Tsuei

This class will introduce the oldest root of Chinese arts- traditional dance. Students will be immersed in the cultural background of this dance, and understand the differences between Western and Eastern concepts of dance and nature, and human spiritual meaning. It will be based on learning traditional dance concentrating on exercise/training for gesture, eyes, body, steps, patterns, and props. Female and male style steps will be included, as well as technique training, and the relationship with other styles of dance.

Chen-Yu began her dance training at the age of five, and was a member of Kaohsiung Contemporary Dance Company of Taiwan. She came to the U.S. as a scholarship student at the Juilliard School, and has appeared at many cross cultural events including the First Asian Contemporary Dance Festival, guest artist at the Visual Center at MIT, and the Washington Ballet. Currently the President of

Chinese Cultural and Arts Institute, she has taught for Columbia University, The Boston Conservatory, DePass Dance Company, Berks Ballet Theater, Pennsylvania's Chinese Association, Chinese Cultural and Arts Institute.



Chen-Yu Tsuei

### Early Morning Warm Ups:

Pilates PlusWarm Up with Mary Kasakove  
Contemplative Yoga with a Vigorous Core with Marya Ursin

### Morning Technique Classes:

Techniques to Sacred Dance with Sylvia Bryant  
Jazz Technique with Marcia Miller  
Modern and Ballet Potpourri with Mary Anthony, Toni Intravaia and Elaine Sisler

### Afternoon Workshops:

#### Master Class with Mary Anthony

Recognized as one of the leaders of the modern dance movement, and as a founding member of the Sacred Dance Guild, Mary opened her studio to be a place where people could find their physical, mental, emotional and spiritual center. She believes that, "You can't really live unless you are willing to experience deep sorrow...rage...joy. You have to permit yourself the full range of emotions to be fully alive." Following the premier of her signature work Threnody, Louis Horst wrote, "Here is the most beautiful and complete dance composition this observer has seen." Mary's company has performed throughout the U.S., including Hawaii and Tanglewood. In 2000 she was given the Distinguished Teaching Award at the American Dance Festival.

#### Master Class with Ernestine Stodelle

Ernestine Stodelle was one of the original members of the first dance company that Doris Humphrey and Jose Limon founded. Later she reconstructed many of the Humphrey solos, and is the only expert on their performance. Anna Sokolow was a Humphrey dance student with her, and Ernestine still continues to teach in her Connecticut studio.

#### Master Class with a Jose Limon Company Member (not confirmed)

Limon, born in Mexico, was called the finest male dancer of his time by the New York

Continued on page 15



# MEMOS FROM THE MINUTES

Executive Board Meeting, July 15-16, 2004,  
Alexandria, Virginia

Attendees: Karen Josephson, President, Stella Matsuda, Vice President nominee, proxy for Kathryn Mihelick, Ellen Roberts Young, Recording Secretary, Lucy Knopf, Corresponding Secretary, Merle Wade, Chapters and Regions Director, Connie Tyler, Membership Director, Wendy Morrell, Public Relations Director, Cheryl Banks, Proxy for Toni Intravaia (Thursday only), Tamara Mingo, Proxy for Jolyn Walker, Kat Pettycrew, Vice President and acting Resource Director (Friday only)

Guest: Peggy Hoffman, being hired as staff consultant (Friday)

## Thursday, July 15

President Karen Josephson called the meeting to order at 7:25 p.m. Karen then welcomed incoming Board member Stella Matsuda.

Email votes since last meeting:

1) Motion that we enter into a one year, renewable, contract with Mariner Management & Marketing for financial and membership services carried June 8, 2004.

2) The minutes of the previous meeting, April 16-17, 2004, were approved by email vote, June 29, 2004.

**Reports:** Wendy Morrell moved, Connie Tyler seconded, that the reports of the Vice President, Corresponding Secretary, Membership Director, Chapters and Regions Director, Development Director, Program Director, Public Relations Director and Acting Resource Director be accepted as distributed. Carried.

Comments were then made on some of the reports. The Program Director's report raised the question of the Leadership file (list of possible presenters). After discussion, Stella Matsuda moved, Connie Tyler seconded, that this resource should be moved from the Program Director's responsibility to the Resource Director. Carried.

Karen also noted the extent of the website work and gave kudos to Kenneth and Connie for their contributions.

**Treasurer's report:** The Treasurer's notes were distributed for any who had not received them. In the Treasurer's absence, Ellen Young presented the budget which she and Jolyn Walker had developed. It is a deficit budget which makes use of money received in the previous fiscal year. It represents a risk because new money to maintain the payments to our staff consultant needs to come from somewhere. Acknowledging this, Lucy Knopf moved, Merle Wade seconded that the budget be approved. Carried.

Karen Josephson reported that Joann Flanigan has requested to stay on the Board elist, although she is no longer on the Board as immediate Past President. Karen suggested that any past president should be on the elist if they so desire. Ellen Young moved, Wendy Morrell seconded, that Joann Flanigan remain on the ExecBoard elist, and this option be made available to other past presidents if they ask for it. Carried.

**Old Business:** Collegial Relationship with North American Interfaith Network: There was no report from Rebecca Wright Phillips. Karen Josephson asked Stella Matsuda to follow up on the data Wendy and Connie would share with her to see what she could learn about the groups and recommend which we might best relate to in an organized way.

**Periodical exchange:** Following up on the spring meeting, Lucy Knopf put together a list of periodicals with whom exchange might be ap-

propriate. Questions had then arisen as to how to find the right contact person and how to make use of the exchanged materials. Wendy has added the list to her PR list. Lucy offered to send a short announcement for the '05 Festival to the list, and then to send *Journals* to the people who respond.

**New brochure:** Wendy shared two copies of the printout of material in the new brochure and asked all Board members to proof and initial one of them. Wendy reported that a member has offered to translate the brochure into Spanish. This would not be for a printed version, but could be put on the web in a form to download.

**Festivals:** Festival 2003: Stella was thanked for a very successful festival.

**Mini-Festivals:** Four festivals have so far been held. This is the half-way point for the mini-festivals, with Mid-Atlantic, Colorado, Northern California and Northern New Jersey still to come.

2005: Karen shared Peggy Arthur's report and added that faculty chairs Lucy Knopf and Betsy O'Neill are well along in engaging the faculty.

2006: The Board agreed by consensus that the ideal is to have mini-festivals again in 2006. This year's festival committee (Merle Wade, Tamara Mingo, Kat Pettycrew and Ellen Young) needs to meet and make recommendations on how best to support this effort. Lucy Knopf recommended that next time a scholarship system be set up to bring at-large members to mini-festivals.

2008: Karen Josephson promised to visit Jacob's Pillow in the fall to see what can be done with them for our 50<sup>th</sup> anniversary.

A check in the policies clarified the fact that there is a policy to reward the past Festival chair with free tuition at the next Festival (as part of the Festival's budget). While it was agreed that Festival chairs should at least have experienced a Festival, the move to Festivals only in alternate years seems to make it inappropriate to give free tuition to future Festival chairs, since they may not be selected yet. No policy on this was established.

Karen Josephson promised to bring the first stage of a Festival Handbook to the fall Board meeting. It was suggested that she should do a version for the mini-festivals first, since that will be needed sooner.

**Journal:** Karen Josephson reported that the current *Journal* committee consists of herself, Toni Intravaia, Mark Moloney and Peggy Hoffman. Toni is pleased with the new setup which will make retyping unnecessary. The Board set the theme for the Winter issue (deadline November 15) as "Roots and Branches."

**Directory and Groups:** Finding people who are members through a group has been a problem, even when they are the directors listed on the second line. The Board came to consensus that four members of a group can be listed in the Directory. All should be listed on the website.

**Chapter Grants:** Michele White has received a grant for the Lakeshore chapter and now needs documentation from the Board. She will be paid from the grant for certain work for the Chapter as well as a special project and will need a 1099.

**Friday, July 16, 2004:** President Karen Josephson called the meeting back to order at 8:45 a.m.

Since Peggy Hoffman was to arrive at 10:00, discussion turned to clarifying her role and what it might include. Ellen Young reviewed the list of tasks in her proposal, which are finance and membership tasks. Connie Tyler has prepared a handbook on membership tasks on the data base which she will share with Peggy on Monday.

Karen presented the business addresses for the Guild: Mailing address: PO Box 1046, Laurel, MD 20725-1046. email: sdg@marinermanagement.com. These will be in the new brochure.

In further discussion, Connie, Ellen and Wendy agreed to serve on the Directory committee. Peggy will also be asked to participate.

Peggy Hoffman joined the meeting at 10:00 a.m. to discuss her new role as contract staff. Her basic view is that her company should be invisible. She recommends sending out most letters over the President's signature, electronically transferred. She has plans to work with Sue Johnson (outgoing bookkeeper) as well as Connie Tyler, and believes the transition will be complete by September. Lucy Knopf will send her copies of her standard letters when Peggy lets her know she is ready for them.

The issue of the membership year was raised. Peggy indicated that she would have no problem with rolling membership. Connie Tyler moved, Lucy Knopf seconded, that the Guild switch to a rolling membership January 1, 2005. Carried. This will require replacing Policy IC and deleting ID. Other thoughts about membership fees led to an agreement to put our pricing structure on the October agenda so that it can be approved by the membership and implemented next summer.

On the matter of Lakeshore's grants, Peggy withheld any comment until she can look into what is in our documentation. Because this is only one of the legal issues which need to be addressed, Connie Tyler moved, Merle Wade seconded, that Peggy Hoffman be asked to review our legal and financial papers and advise us regarding consultation of appropriate professionals to pursue any needed updates or changes. Carried.

**Strategic Planning:** Wendy Morrell distributed an updated list of teams and their assignments. The education/program/resources team and the membership team are both staffed and ready to get started. The finance team still needs a leader. The public relations team still needs members, but it is seen as needing to get to work last, when other teams have set the parameters for what needs to be publicized.

Ellen Young reported for the Governance Team that based on discussion among board members the Team has changed its proposal from three Regions Directors to one, leaving the possibility of identifying larger regions to the Regions Committee to work out in practice as they find best. When the question of meetings was raised she explained that the thinking of the Governance Team was that there be fewer than three meetings per year, and that the Executive Committee, rather than having separate face-to-face meetings, would work between meetings through email or conference calls.

Karen Josephson noted that the Nominating Committee needs clearer guidelines now. Connie Tyler asked for decisions on regional contact people now, since several current regions have no director. She, Ellen Young, and Merle Wade agreed to meet to identify contact people (a role requiring less than "regional director") who can reach out to people in areas without a director.

Connie Tyler offered to create a Board website on which proxy and reimbursement forms could be posted. The Board applauded this plan.

Merle Wade moved, Lucy Knopf seconded that the meeting be adjourned at 1:45 p.m. Carried.

Respectfully submitted, Ellen Roberts Young

# YOUTH YAK - Changing Lives Through Sacred Dance

By Wendy Morrell

Last Sunday was Baptism at my church. I had been working with some of the children, teens and adults on offering a version of the "We Are" piece (one that was used at the Mini Festival by Sweet Honey on the Rock). The Sunday before we were offering, I was chatting to one of our adult dancers, Tamara, who was helping out with the Grade 2 Sunday School class because their regular teacher was away. She didn't have anything particular planned so I suggested that she bring her whole class to the gym during Sunday School and they could all learn the dance (since a number of the children in that class are also in the dance choir, I thought it would be a great time for extra practice since we usually don't have nearly enough time to practice before offering during a service.)

Tamara thought that was a great idea since she also was going to be dancing in the service. The Grade 2 class (about 8 to 10 children) came to the gym. With them was a woman named Debbie who is from Sil-

ver Spring Farm - a nearby group home for mentally disabled adults. Debbie has been coming to church every week for as long as I can remember. She's probably in her 40's or 50's. She's a presence that is always there - but very quiet and unobtrusive - in fact I don't know that I had ever heard her actually talk!

Anyway - I put her in with one of the groups and we talked about what the words of the piece meant and we practiced the movements. I told all the children to take home the words and read them to their parents or others that they lived with and explain the movements to them and to come back the following Sunday dressed in Black bottoms and tops (and if they didn't have those colors to come early as there are always extras in the Dance Cupboard). I also said I would call them during the week to let them know if they were to come early (if we were offering the piece early in the service) or if they were just to come at the regular time as the piece would be taking place later in the service and we would have time to prepare.

After the practice ended and the children went home, the Minister advised me that the dance would be early in the service the next week as it was going to be Baptism and the children could offer the piece early just prior to the Baptism and at the beginning of the service and then go off to Sunday school. I phoned all of the children and other dancers and they all arrived early that next Sunday morning.

We practiced the piece in the Sanctuary a few times before the congregation arrived and were sitting ready in the front few rows when the service started. After the opening prayer and a few announcements, the Minister announced the piece we would be offering and asked the dancers to come forward. All of the children/teens/adults (about 20) moved into their places and I was standing in front of them while they arranged themselves. I then turned around to face the congregation before the music started.

To my surprise - walking down the center aisle - dressed in a Black Skirt and a White top was Debbie! One of the other women from Silver Spring, Susan, who was sitting in the congregation yelled out - NOT YOU DEBBIE - SHE SAID FOR THE DANCERS TO GO UP - NOT YOU! Debbie looked quickly over at Susan and said "I AM A DANCER" and kept walking to take her place with her "group." The music started and the dance went on! I think those were the first actual words I had ever heard Debbie state out loud! I was amazed - she had obviously gone back to Silver Spring the week before and must have advised her worker or someone - or perhaps on her own - found the right "outfit" and arrived early to church the next week.

After the service, a number of people stopped to say how wonderful it was that I had included Debbie in the dance! I had to admit that I had actually missed all the cues and it was in fact Debbie who had included me in the dance - not the other way around! One woman, Joan, told me afterwards that Debbie had actually arrived at the church a few minutes early while we were practicing and had asked her "where are the dancers?" Joan thought it a bit odd having no idea why Debbie would have asked that question but just pointed to the front of the church. She watched as Debbie took a seat a few aisles back from the front and just waited for the "call!"

I think a number of lives experienced a change the moment Debbie proclaimed herself a dancer - I know mine did!

*(Editor's Note: This is inserted without author's knowledge. It was too great not to print. Also it gives the readers an idea of the Theme for the Spring 2005 Issue.)*

## Northern California's Mini-Festival!

By Connie Tyler

For me the most exciting thing about the Northern California Mini-Festival is that we really were Many Faiths, Many Forms, Dancing the Sacred Together.

On Friday, a wonderful group of students from a local Catholic Jr. High came to our mini festival for an all day field trip. They participated with the other registrants in our lunch discussion about dance in the liturgy; they danced the Dancing and Healing Spirit of the East with Leah Tolentino, who although Catholic, brought to the workshop lots of information about movement forms and spiritualities from the indigenous religions of her native Philippines and other Eastern traditions like Taoism and Buddhism; they danced and sang with Tui Wilchinsky and heard him explain how, under the influence of Muslim Sufi master Hazrat Inayat Khan and modern dance pioneer Ruth St. Denis, Samuel Lewis formed the Dances of Universal Peace; and that evening they participated in Yehudit Steinberg's Jewish Ecstatic Dance Ritual and danced to the music of RebbeSoul who blends rock and traditional Hebrew melodies. Comment from RebbeSoul: "Where did you find those amazing young people?"

The participants ranged in age from seven to seventy-seven, (at least). There were over seventy registrants, and if we counted the people who attended the concert and the interfaith service, and all the presenters, we had over a hundred people who participated in one way or another. There were Catholic nuns and a priest, Muslim "dervishes," a Jewish Rabbi, several seminarians from Pacific School of Religion from various Protestant denominations, Unitarians, and many more. We had student groups from

two different Catholic Communities, as well as a few children who came with their families. Our concert, although mostly Christian liturgical dance, had dancers from the Hindu tradition, an Afghani dance, and Carla DeSola's wonderful new dance, Beyond Words: An Interfaith Ritual for Peace, in which she uses traditional movements from five different religious traditions. The concert also contained many forms! Of course, modern dance, but also Odissi (Hindu temple dancing), Afghani, Gospel Hip-Hop, and tap! Yes, we had a Christian liturgical tap dance!

Our workshops also covered many forms: modern, Afro-Caribbean, sacred circle, yoga, ShiBashi, TaiChi, Qugong, hip hop, jazz, as well as lots of opportunity for healing improvisation. We even used the Interplay method to dance some of the dance forms of Thailand.

But for me the most exciting of all was the presentation by the Mevlevi Order of America. The Mevlevi tradition of "turning" (whirling dervishes) comes in "an unbroken chain" from the thirteenth century poet Rumi, who has given us many important poems about dance and spirituality. They brought their own musicians and readers who read the Rumi poems, and they turned, and turned, and turned. It was like a deep quiet breath for me. They also did one dance for our Interfaith Service. Afterwards, one of their spokesmen said to me about being in our festival, "This was the will of God." Yes, there we were, all of us, Dancing the Sacred Together.



## RECIPROCAL AFFILIATIONS

The Sacred Dance Guild has collegial status with the following organizations: This is a reciprocal agreement whereby members of the Guild may attend activities of these organizations at the same fee their own members pay (proof of SDG membership is required). Members of these organizations may attend Guild activities in the same way.

American Dance Guild, P. O. Box 2006, Lenox Hill Station, New York, NY 10021 (212) 932-2789.

International Association for Creative Dance (IACD), 103 Princeton Avenue, Providence, RI 02907.

International Liturgical Dance Association (ILDA) of NPM (National Association of Pastoral Musicians), 3215 Bellacre Court, Cincinnati, OH 45248-5005 (513) 451-6746.

National Dance Association, American Alliance for Health, Physical Education, Recreation and Dance, 1900 Association Drive, Reston, VA 22091 (703) 476-3436.

## EXCITING OPPORTUNITY!

Many of you know SDG member Rebecca Wright Phillips from Utah who, in addition to many other things in her life, was the Chair of the Sacred Dance Guild Collegial Relations Committee. Rebecca's family has recently grown with the addition of a new baby girl and she has found that this is the time for her to retire from her position as Chair! This provides a wonderful opportunity for one of you to take on this important and interesting assignment! The Collegial Relations Committee was created in 1996 to provide an administrative structure and point of contact for the organizations that the Sacred Dance Guild is formally affiliated with which currently are: the American Dance Guild, the National Dance Association, the International Liturgical Dance Association and the International Association of Creative Dance. The two members of the Committee - Dr. Karen Clemente and Deborah Mauldin-Halloway would love to have YOU on the Committee with them! If this sounds like something

you would be interested in and you would like further details contact: Wendy Morrell, Public Relations Director, wendy.morrell@sympatico.ca, 613-726-1375.

## Exchanges

The Sacred Dance Guild is exchanging Newsletters and Journals with the following international members of the World Dance Alliance:

Congress on Research in Dance (CORD)  
dance and the Child International (daCI)  
Dance Notation Bureau  
International Council of Kinetography Laban (ICKL)  
International Council for Traditional Music,  
Ethnochoreology  
Imperial Society of Teachers in Dancing  
International Organization of Transition for Professional Dancers  
International Dance Committee of ITI/UNESCO  
Laban Institute for Movement Studies, Laban/  
Bartenieff Institute  
Society of Dance History Scholars  
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## Chapters and Regions News

### Potomac Chapter

Member Cyndy Taylor presented a workshop in Ocean City for a women's spiritual retreat. Participants, who were members of the Mount Oak Fellowship UMC (Bowie, MD), learned about the history of movement in worship. Cyndy then taught them the movement for two pieces: "Spirit of the Living God" and "Create in Me." They were so excited about dance that they wanted to learn more. Fortunately, Cyndy had brought more music and she showed them the movements to Awesome God (our chapter presented this piece at the International Festival 2003 in Claremont, CA).

On Saturday, October 16, 2004, Potomac Chapter held a workshop and sharing: "Winter & Holiday Dances Workshop." We had a wonderful gathering at First United Methodist Church of Hyattsville (Hyattsville, MD). Peggy Hoffman led us in the "Christmas Hallelu" piece, originally choreographed by the Fredericksburg Sacred Dance Ensemble. Sharon Werth taught us a South African piece, "Siyahamba (We Are Marching)" that she was doing in her own church the next day. Joelle Nordwall presented a favorite Christmas carol, "God Rest Ye Merry Gentlemen." J. Bruce Stewart presented a wonderfully calming piece for the hectic holiday season, a selection from the Windham collection, "December." We gathered for fellowship after the dances and shared conversation.

### New York/SW Connecticut Chapter

On October 17 at St. Stephen of Hungary Church in Manhattan, the workshop was led by Jolyn Walker. A survey had been taken at previous workshops and showed much interest in African dance. Jolyn with training in traditional African dance adding her own style in liturgical dance pieces led the workshop.

## Festival 2005

*Continued from page 10*

Times. His company appeared at the first Connecticut College American Dance Festival, and remained in residence every summer until 1973. His mentor and teacher Doris Humphrey was the first artistic director of this company. Limon's masterwork *The Moor's Pavane* remains one of the most widely performed modern dances in the world.

Other workshops include:

Tribal Belly Dancing with Katie Bertsche  
Body Prayer for Peace and Healing with JoyBeth

The Dancer Within: Children Exploring with L'Ana Burton

Discovering Erika Thimey with Sally Carlson Crowell

Dance Shechinah, Root of My Soul with Carole Forman

Hip Hop Fusion Praise with Kimani Fowlin  
Prop Yourself Up with Karen Josephson

Let's Dance a Painting with Ruth Lieberherr  
Divine Dance: Movement in Daily Worship with Denise Letendre

Streets of Gold with Stella Matsuda

Bloom Where You are Planted with Kathryn Mihelick and Andrea Shearer

Stepping Out with Marcia Miller

## Dancing the Light at St. Mary's College, June 2004

*By Susan Bradford-Smith*

Certain experiences are so personal and so communal, so prayerfully introspective and so worshipfully displayed. The Sacred Dance Guild mini-festival at St. Mary's College held by the Lakeshore Chapter the last weekend in June was one of those experiences. St. Mary's College, a sister school of Notre Dame University, was especially splendid during this cool, sunny weekend.

Sharing our Dances - The first evening, a variety of groups and soloists presented dances in the large dance studio. The dances provided an intimate glimpse into the worship of communities and into the spiritual practices of individuals.

Morning Movement - One Morning Movement session was QiGong, which we did outside under the leadership of Margaret Burk, a flame-haired woman long experienced in this ancient Chinese meditation and healing practice. She kept her feet and legs as rooted as the trunks of the grand, mature trees which formed the avenue into St. Mary's College. She moved her upper body with radiance and controlled intention. There was sun above us and grass beneath us. All were rooted in stillness, listening to the fountain in the midst of the nearby pool.

Marilyn Dicola, who led the other Morning Movement session, characterized her offering as exercises which might take us "past our limits of self-judgment and fear."

"Seedlings:" New Growth, New Music, New Dance with Emmalynne Moreno

Yoga: Physical, Spiritual and Creative Renewal with Angela Nicolosi

Our Energy Being and Dance with Sibylle Schroeder

Creative Movement: Arts in Motion with Elaine Sisler

Moving Beyond Gesture with Carole Sundquist

Myth and Mask with Marya Ursin

Moving From Your Core with Doug Victor

The Art of Sign in Dance with P. Merle Wade

Stretching Forth and Embracing Our Youth with Jolyn Walker

Cross Cultural Roots in Sacred Dance with Mary Jane Wolbers

*Please note that classes, descriptions and faculty are subject to change.*

Workshops - The first Workshop on Saturday was a double session by Susan Mendenhall, "Dancing with Sacred Texts." Our "texts" ranged from a single word to a poetic stanza. Sometimes we used a text to generate movement vocabulary, sometimes we used the refrain structure of a text to shape our movement sequence. Some dances were folkloric and communal, some privately prayerful.

For her workshop, "Dancing the Rosary" Michele Marie White chose a gorgeous grotto of flagstone steps, tropical plantings, and splashing streamlets. Those who attended the other workshops, "Preparing to Dance" led by Deena Sherman, "Literal/Non-literal Movement in Sacred Dance" led by Indi Dieckgrafe, and "Stepping/Gospel Hip Hop" led by J.K. Blair, just glowed with praise for the presentations through which they had moved.

Saturday Worship - On Saturday evening, we had a danced worship service in the spectacular Church of Loretto, a small modern sanctuary domed high with mosaics and built of precious materials. The service concluded with all of us in a group improvisation to a reading of the Self Blessing adapted from *The Rite of Naming* in the Philippines. The experience was full of worship and beauty in every way.

Sunday Mass - The final event of the Festival was also in the Church of Loretto, a mass which incorporated dances developed by Indi Dieckgrafe, an Associate Professor of Dance at Saint Mary's College, who was a gracious hostess for the Lakeshore Chapter Festival throughout the weekend.

In any life-changing experience, there are formal elements and improvisational elements. So it was with the Festival.

## RECOMMENDED READING

*Soul to Sole With Seniors* by Margaret Taylor Doane and Jeannine Bunyan - Growing Spiritually Using Symbolic Movement \$15 (S&H included) Proceeds go to the MTD Endowment for Dance at PSR. Please place order at Jump for Joy, Jeannine Bunyan, 9639 Langdon Avenue, North Hills, CA 91343.

For price list and ordering of all other MTD books, please write: Doug Adams, The Sharing Company, 6226 Bernhard Avenue, Richmond, CA 94805-1658.

## ANNOUNCEMENT:

The beautiful \$3,500 diamond ring willed to the Guild by our late, beloved member, Starfire, will be offered for sale on ebay. Before completion of the final transaction, members will once again be notified in the event one of our own members may be interested in purchasing the ring. If you have questions regarding this you may contact Kathryn Mihelick, Development Director, by phone at 330-688-8806 or email kmleaven@neo.rr.com.

# CALENDAR

**January 10-14, 2005** - Dance Meditation, 2005 Course with Carlo DeSola. Pacific School of Religion, Berkeley, CA. Contact: Doug Adams, 510-849-8285 or e-mail dadams@psr.edu.

**January 13, 2005** - "The Spatial Element in Movement, Visual Art, and the Language Arts" with Doug Victor, Maui Arts and Cultural Center, Maui, Hawaii. Contact: Susana Brown at 808-249-8748 or susana@mauiarts.org.

**January 14-15, 2005** - Creative Dance Workshop with Doug Victor, Calvary by the Sea, Aina Haina, Oahu, Hawaii. Contact: Pulelehua at 808-395-7524 or rma@hawaii.it.com.

**January 24-26, 2005** - "New Questions/Old Stories: The Power of Sacred Texts Today" The 2005 Illiff Religious Leadership Conference. Contact: Illiff Institute 303-765-3134 or www.illiff.edu.

**February 13, 2005** - "The Word Made Flesh": Dance Prayers for Lent and Easter at St. Stephen of Hungary Church, Manhattan, New York, with Mary Christie O'Connor Thomsen. Contact: Ann Pomeroy at 201-488-8970 or e-mail AnnPomeroy@optonline.net or Betty O'Neill at 212-535-4235.

**April 2-3, 2005** - Creative Dance Weekend with Doug Victor at Jacobs Barn, Seekonk, Massachusetts. Contact: Doug at 401-521-0546 or doug.dance@juno.com.

**May 1, 2005** - New York/SW Conn. Chapter Workshop with leadership by Chapter Members at St. Stephen of Hungary Church, Manhattan, New York. Contact: Ann Pomeroy at 201-488-8970 or e-mail AnnPomeroy@optonline.net or Betty O'Neill at 212-535-4235.

**July 21-26, 2005** - Festival 2005 "Dancing Our Roots...Stretching New Branches" Connecticut College, New London, Connecticut.

**July, 2006** - WDA Global Assembly, Toronto, Canada, acclaimed "the most multi-cultural center in the world."

## Executive Board Meetings

**Spring Meeting:** April 8-9, 2005, Place TBA  
**Board-at-Large and Annual Meetings** at Connecticut College

Sacred Dance Guild Web Site:  
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